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position is that the conditions of life affect the individual organism, and exert an important modifying influence on the protoplasm.

The influence of heredity is far from being limited to psychic diseases. It extends also to the most organic and functional diseases of the nervous system, and, further, every nervous disease is connected with an anatomical change.

Interesting chapters dealing with degeneracy and hereditary asymmetry are given.

The book is especially valuable as a guide to the literature of the subject, a very large list of authors being cited.

The translator has done his work well. The lucid style of the French author is well maintained throughout in the translation.

NORMAN TRIPLETT.

Le Subconscient chez les Artistes, les Savants et les Écrivains, par le DOCTEUR CHABANEIX, médecin de la marine. Preface de M. le Docteur Regis. Paris, 1897. pp. 124.

In this preface Dr. Regis defines the "*Subconscient*" as the peculiar state between sleeping and waking; between the conscious and the unconscious.

It is this state that Dr. Chabaneix has studied in the cases of a number of authors, artists and scientists. Noting the frequency among such men of somnambulism, neuropathy, hallucinations, etc., the author was desirous of determining whether they were particularly subject to "subconscious" dreams, and if so, what part the subconscious played in their works. He gives the experience of Mozart, Goethe, Heine, Voltaire, Schopenhauer, Wagner, Tolstoi, and many other equally famous men, both historic and contemporary.

He shows that the subconscious appears with great frequency among men of talent and genius, and in the case of many it figures in their productions to a remarkable degree.

Dr. Regis says the study brings to light one of the psychological conditions under which the great works of the human mind are produced. It establishes also that the personality of men of talent and genius so diversely interpreted, is more often due to nervous erethism than to mental derangement, and that the great creators are often lost in their subconscious abstraction.

The work contains a bibliography of some seventy titles; also a table of the authors cited.

The Use of Color in the Verse of the English Romantic Poets, by ALICE EDWARDS PRATT. Chicago: The University of Chicago Press, 1898. pp. 118.

This work is a thesis for the doctor's degree in the Department of English of Chicago University. The author presents an exhaustive study of the use of color by the seventeen principal English poets from Langland to Keats. The study includes the entire product of each poet considered, except Thomson; and the results have been catalogued and classified. The classification is made in two ways: According to color groups; and according to distribution among fields of interest. The tables and charts give a graphic representation of the subject. The work furnishes some suggestive material for the psychologist.

W. S. S.

Leitfaden der physiologischen Psychologie in 15 Vorlesungen. Von TH. ZIEHEN. 4te Aufl. Jena, G. Fischer, 1898. pp. 5, 263.

Professor Ziehen's *Leitfaden*, published in 1891, is well known to American students of psychology in the translation of Messrs. Beyer and Van Liew (2d ed., 1895). It is with this, in the absence of the 3d